

EXTREMED

PORNOGRAFFITI

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Decadence Dance

Понижить
строй ги-
тары на
полтона:

④ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate rock ♩ = 134

A5 G D E5 E5VII B5 F#5 A° Esus G5

10 11 2 132 20 194 134 134 2 134 2 3 194

7fr. 2fr. 3fr.

Lyrics and Music by
BETTENCOURT, CHERONE

δva ----- A.H. Gtr. I A5 Gtr. II

A.H. I

δva ----- A.H.

A.H. I/2

Gtr. II δva ----- A.H.

A.H. I

"Pornograffitti"

Let's go. —

(Далее партия гитары II обозначена ритмическим рисунком.)

4fr. 4fr. (C) B A5

8va — A.H.

A.H. 1/2

G D

"Pornograffitti"

dance to the beat — of a de ca - dent drum mer. —

8va

A.H.

A.H.

Just buy a brand new — pair — of Fred As - taire shoes climb -

ing to the top, nev - er gon na stop, it's the same — old song — and

1/2

one two three — and de ca dence. — Dance —

D *G* *D*

A.H.

1/2

Nuno Bettencourt

Chorus:

Dance— Dance— Dance— danc ing to the de ca - dent dance.—

Ev' 'ry— bod y de ca danc ing, danc -

let ring 4

второй раз с Fill 1. *To Coda* ☐

ing to the de ca - dent danc ing to the de - ca - dent dance.— Dance—

P.M. 4

Fill 1

*глушение кистью

"Pornograffitti"

Dance...

It's hard to stop once the music gets started.

Till the soles of your feet harden up

like your heart did.

A.H.

Nuno Bettencourt

Step pin' in line with the sign of the tim er.

*вибрато пальцем

Se - duced by the tune of the de

ca dent danc er.

Who!

A.H.

A.H.

*Тремола в сочетании с плавным, равномерным глissандо.

The de ca - dent danc er.

D.S. $\frac{3}{4}$ al Coda

"Pornograffiti"

Coda

Dance, — (Dance) — Dance, — danc - ing to the de - ca - dent dance. —

Dance — Ev 'ry bod y de - ca danc ing, danc -

let ring —

ing to the de - ca - dent danc - ing to the de - ca - dent dance. — Dance —

F.M. —

Dance — Dance —

Nuno Bettencourt

Dance Dance

Гитарное соло

A.H. A.H.

A.H. A.H. A.H.

A.H. A.H. A.H.

"Pornograffitti"

E5
 B5
 A.H.
 E5

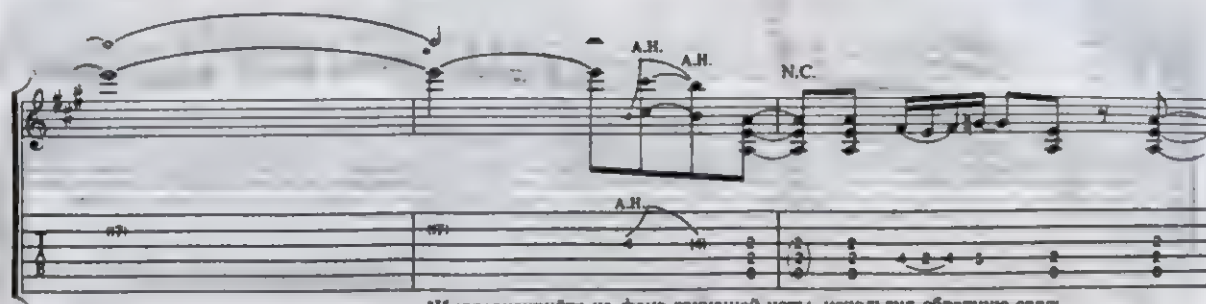
*Все взятые медиатором ноты являются медиаторными флажолетами.

F#5
 B5
 A5
 A.H.
 8va
 Adim
 E5
 A.H.
 8va

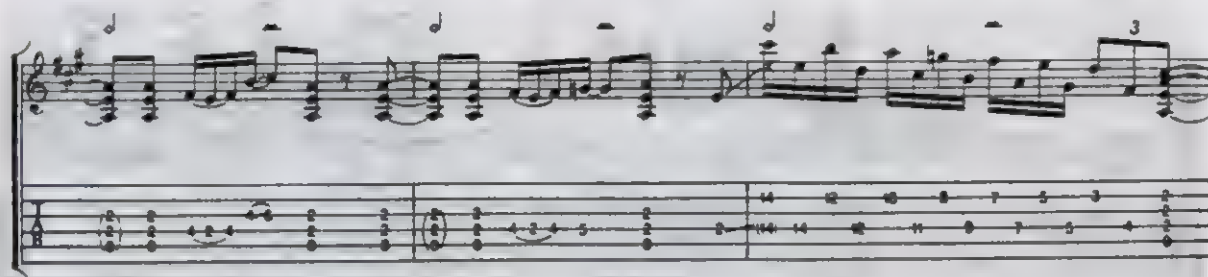
E
 Eaus
 E
 F#sus

A5
 B5
 E5VII
 A5
 E5

Nuno Bettencourt



*Импровизируйте на фоне звучащей ноты, используя обратную связь, рычаг, глissандо и медиаторные шумы.



*слайд пальцем

"Pornograffitti"

The musical score is written for a piano and voice. It consists of three systems of staves. The first system has three staves (treble, alto, and bass clef). The second system has three staves. The third system has three staves. The music is in 4/4 time and the key signature has two sharps (F# and C#). The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings. There are two first endings marked with '1.' and a second ending marked with '2.'. The piece concludes with a double bar line.

Dance — Dance — Dance — Danc ing to the de ca - dent dance. —

Ev 'ry bod - y — de ca danc ing danc

ing to the de ca dent danc ing to the de ca dent dance. —

ca danc ing danc ing to the de ca dent danc

in' to the de - ca - dent dance. —

let ring —

Ah —

N.C.

Danc in' to the de - ca - dent dance.

The musical score is written for voice and guitar. It consists of four systems of three staves each. The first system contains the first line of the vocal melody and the corresponding guitar accompaniment. The second system continues the melody and accompaniment, with the vocal line ending in a long note marked 'let ring'. The third system begins with a first ending bracket, followed by a vocal line with the lyric 'Ah' and a guitar line with a triplet. The fourth system starts with a second ending bracket, followed by a vocal line with the lyric 'Danc in' to the de - ca - dent dance.' and a guitar line with a triplet. The score is in the key of D major and 4/4 time.

"Pornograffitti"

Li'l Jack Horny



Понижить строй гитары на $1\frac{1}{2}$ тона.

- ⑤ - D♭ ③ - F♭
- ④ - G♭ ② - A♭
- ④ - C♭ ① - D♭

Intro.

Moderate $\text{♩} = 112$

N.C.

*"Топовый" флажолет: прижмите ноту в скобках и сделайте "топ" 12-ю ладами выше.

Slow rock $\text{♩} = 44$

Триольная пульсация

**при желании используйте глушение кистью

8va-----1

Ahh, ahh, ow.---

A.H.-----1 3

A.H.-----1

A.H.-----1 6

A.H.-----1

Verse 1:
E5 G5 E5 A5 B5 G5 E5

Moth er Goose... nev

G5 E5 A5 E5 G5 E5 E5 G5 E5 A5 B5 G5 E5 E5

er should... have ev er let... that Jack... get loose.

Rhy. Fig. 1 (end Rhy. Fig. 1)

"Pornograffitti"

G5 E5 A5 E5 G5 E5

E5 G5 E5 A5 B5 G5 E5

But that lit-tle boy blue is

G5 E5 A5 B5 G5 E5

G5 E5 A5 B5 G5 E5

mess in' all the things he gets his hands in to.

Bridge:

D5 C#5 C5 B5 A#5 B5 1/4

C#5 D5

Now look what you've done.

A E B5 D5

Stuck in your thumb pulled

The musical score is written for guitar and voice. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into several systems, each containing a vocal line, a guitar line, and a bass line. The guitar line includes various chords and melodic phrases, while the bass line provides a steady accompaniment. The lyrics are written below the vocal line, and the bridge section is clearly marked. The score ends with a final chord and a double bar line.

Nuno Bettencourt

E5 F#5 Только 2-ой раз B5
 out — a plum. — Ma -

Chorus: A5 C#5 D5 D(9) D D# E
 ma says boys — will be boys, — ask lit tle Jack Horn - y. —
 Ma ma says ma - ma says.

A5 2-ой раз e Fill 1 B5 C#5
 I said ma ma says — "Boys — will be boys." — Ma - ma says ma - ma said.
 hold — 3 4

Fill 1 A5 C#5
 3 3

"Pornograffitti"

2-ou pas do Coda I.
3-uu pas do Coda II.

Chorus: Lit tle Jack Horn y.

Chords: D5, D(9), D, E5

Tab: (9) 7 5 0 4 7 7 (7) 7 11 11 12 12 13 13 14 14 15 15 16 16 7

Verse 2: Jack and Jill went up and down and up and fooled a

Chords: E5, G5, A5, G5, E5, E5 w/Rhy. Fig. 1, G5, E5, A5, E5, G5, E5

round the hill. Now on ly

Chords: G5, E5, A5, B5, G5, E5

time will tell how late

the rabbit will arrive in

won der - land. Now

Coda I

E5 G5 A5 G5 E5

1 1 1/2

w/trem. bar

1H

E5 G5 A5 G5 E5

"Pornograffitti"

E5

G5 A5 G5 E5

продолжается в Fill 2

w/trem bar

P.M. 4

w/Fill 2

Gtr. II

P.M. до конца пассажа

A.H.

A.H.

Fill 2

хаммер" левой рукой

First system of musical notation. The guitar part (top staff) features a complex, fast-paced melodic line with many sixteenth and thirty-second notes. The bass part (bottom staff) provides a steady, rhythmic accompaniment with eighth notes.

Second system of musical notation. The guitar part continues with a similar fast-paced melodic line. The bass part maintains its steady eighth-note accompaniment.

Third system of musical notation. The guitar part continues with a similar fast-paced melodic line. The bass part maintains its steady eighth-note accompaniment.

Fourth system of musical notation. This system includes vocal lines and guitar parts. The top staff has the text "Конец соло" w/Fill 3 above it. Below the vocal line, the lyrics "Yab-ba dab-ba do." are written. The middle staff shows guitar parts with triplets and the label "Gtr. I". The bottom staff continues the bass accompaniment. There are also markings for "A.H. Sva" and "A.H." above and below the guitar staff.

Inset box containing musical notation for "Fill 3". It shows a short musical phrase for guitar and bass. The guitar part has three measures, each with a triplet of eighth notes. The bass part has three measures, each with a triplet of eighth notes. There are markings for "A.H. Sva" and "A.H." above and below the guitar staff.

"Pornograffitti"

Yab-ba dab-ba do. Yab-ba dab-ba do.

A.H. 8va A.H. 8va

A.H. A.H.

semi-harm.

D.S.S. al Coda II

B5

Ma

пек-слайд по нижним струнам

Coda II

B5 C5 D5 D(9) D E5

Jack benim-ble, Jack be quick... Ma-ma said ma-ma said... Lit tle Jack Horn y.

3

Nuno Bettencourt

B5 A5

Ma-ma said, "Boys will be boys."

3 3 3 3

Ma-ma said, ma-ma said. Ask lit tle Jack Horn - y. —

CS D5 D(9) D E D E Звук затихает

Звук нарастает

B5 B A5 A CS D5 D(9) D5

Gtr. I

Gtr. II

P.M.1

When I'm President

Понижить
строй ги-
тары на
полтона:

- ⑥ = E♭ ① = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ③ = E♭

Intro:

Moderate ♩ = 98

Verse 1:

Lyrics and Music by
BETTENCOURT, CHERONE



Spoken: I re-mem-ber it well... I was just a-bout three. My dad said, "Son what do you want to be?" It did-n't

*pick slide

проведите ребром медиатора по струне над передним датчиком.

ring bells but I said, "Dad dy. I'm a bit too young... what do you want from me?"

*pick slide

A5

A.H.

Rhy. Fig. 1

A.H.

1/2

Rhy. Fig. 2

A.H. A.H.

A.H. A.H.

I'm much

A5

old er now, I'm al-most a man. I can do an-y thing- you bet I can- Raise a

fam i ly, now would-n't that be grand? So sor-ry but- I got big-ger plans.

E5

A.H. A.H. A.H. A.H.

A.H. A.H. A.H. A.H.

Ah you can

Verse 2:

A5

be an-y-thing- in the world to-day, Some-one like a preach-er, teach-er, a base ball play-er. Those

"Pornograffitti"

kinds of things — I just don't care, I want to rep - re - sent the U. S. A. The A

Bridges 1 & 2: 2-ой раз заменить на Fill 1.

mer - i can Ah dream as far as the eye, oh say

2. See additional lyrics

can you see, to I want to be the lead er of the coun - try. When I'm

Chorus: A5 w/Rhy. Fig. 1

Pres - i dent. Things will be dif fer - ent, Spoken: We'll

w/Rhy. Fig. 1 A5

start a new gov ern - ment. Ah. When I'm Pres i - dent. When I'm

w/Rhy. Fig. 1 A5

Pres i dent. Say, you can be in my cab I not. I'll be your

Fill 1

A.H. 1 3

Nuno Bettencourt

heav en — sent. — Pres - i dent. —

Rhy. Fig. 3

E5

To Coda

First things first I'm gon - na change the rules. — Bet - ter

(end Rhy. Fig. 3)

hold

A5

lis - ten up all you boys and girls — your pres. says — there'll be no af ter school. — So

vote for me, — now would - n't that be cool. Yeah, yeah, yeah, yeah.

E5

3fr. 4fr. G C# E5 3fr. 4fr. G C# E5

"Pornograffitti"

③fr. 4fr. G G# E5 ③fr. 4fr. G G# E5 ③fr. 4fr. G G# A5

Now I know there's trou-ble in the Mid-dle East. I'll

A5 6 6 6

spend all my mon-ey when I stop the arms-race. All my broth-ers in the des-ert gon-na have them-selves a feast.

D.S. al Coda

A5 6 3 ②fr. E

When that's done... then we'll start a world peace. So!

Гитарное соло

③fr. 4fr. E5 G G# E5

Coda

2 1/4 w/trem. bar 2 1/4

Gtr. I N.C.
Rhy. Fig. 4

Gtr. II

держать бенд

Nuno Bettencourt

w/Rhy. Fig. 4
(end Rhy. Fig. 4) N.C.

The musical score is written for guitar, bass, and voice. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several systems, each with a vocal line and a guitar/bass line. The guitar/bass line includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as fret numbers (e.g., 17, 14, 12, 10, 8, 6, 4, 2, 1) and rhythmic markings (e.g., 1/2, 1/4, 1/8, 1/16). The vocal line includes lyrics and musical notation, with some parts marked as "A5" or "A.H.". The lyrics are: "Pres i dent, —" and "When I'm".

17 14 12 10 8 6 4 2 1

1/2 1/4 1/8 1/16

A5

Pres i dent, —

A.H.

A.H.

17 14 12 10 8 6 4 2 1

A5

Pres i dent, —

When I'm

"Pornograffitti"

AS A^{II} w/Rhy. Fig. 1 AS

Pres i dent. — Things will be dif fer - ent. — Spoken: We'll

A.H. A.H.

EIV A^I w/Rhy. Fig. 1 AS

start a new gov ern - ment. — Ah, — When I'm Pres i - dent, — A.H. when I'm

A.H.

AS D/A w/Rhy. Fig. 1 AS

Pres i dent. — say_ you can be_ in my cab i - nt. — I'll be your

w/Rhy. Fig. 1 N.C. AS

heav en — sent. — When I'm Pres i dent. —

1/2

w/Rhy. Fig. 1
 A5
 Things will be dif fer - ent. — We'll start a new gov ern - ment —
 Ah, —

w/Rhy. Fig. 1
 A5
 When I'm Pres i - dent. — When I'm Pres i - dent. — Say —

w/Rhy. Fig. 1
 A5
 you could be — in my cab i net. — I'll be your heav en — sent. —

w/Rhy. Fig. 3
 N.C.
 Pres - i dent. — Pres - i dent. —

держать бенд
 1/2

The musical score is written for guitar and bass. The guitar part is in the upper staff, and the bass part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a guitar staff and a bass staff. The lyrics are written below the guitar staff. The first system includes the lyrics "Things will be dif fer - ent. — We'll start a new gov ern - ment — Ah, —". The second system includes "When I'm Pres i - dent. — When I'm Pres i - dent. — Say —". The third system includes "you could be — in my cab i net. — I'll be your heav en — sent. —". The fourth system includes "Pres - i dent. — Pres - i dent. —". The score includes various musical notations such as chords (A5, EIV, A1, D/A), figures (w/Rhy. Fig. 1, w/Rhy. Fig. 3), and fingerings (1, 6, 17, 10, 14, 16, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The score also includes a section labeled "держать бенд 1/2" (hold the bend 1/2).

"Pornograffitti"

w/Rhy. Fig. 2
A5

N.C.

w/Rhy. Fig. 2
A5

A.H. 1

A.H. 1

12fr.
F#

G5 E5 D A5 G5

G5 E5 D A5 G5

P.M. 4










D5 A5 G5 E5 D5 A5 jamuzaem

The musical score is written for guitar and bass. The guitar part (top staff) features a complex melody with many triplets and slurs. The bass part (bottom staff) provides a steady accompaniment with chords and single notes. Chord symbols like A5, N.C., G5, E5, D, and A5 are placed above the guitar staff. The score is divided into measures by vertical bar lines. There are some handwritten-style annotations like 'jamuzaem' at the end of the piece.

Bridge 2:
So go ask Alice,
You know what he said.
What did he say?
Remember, "I want to be elected."

Get The Funk Out

Понижить
строй ги-
тары на
полтона:

 **Bb5**
  **C5**
  **F7**
  **Eb7**
  **Eb5**
  **F5**
  **C4**
  **Csus**
  **C**

⑥ = Eb ③ = Gb
 ⑤ = Ab ② = Bb
 ④ = Db ① = Eb

Lyrics and Music by
BETTENCOURT, CHERONE

Intro:

Moderate rock ♩ = 108

Bass & Drums 4 N.C. Израть 3 раза

4

pick slide

Verses 1 & 2:

C5 C4

C5 C4 Csus C C5 C4

1. If you don't like what you see here, no-bod-y wants to take ya pris 'ner...
2. See additional lyrics.

Rhy. Fig. 1

Rhy. Fig. 1

N.C.

w/Rhy. Fig. 1 (2 раза)

C5 C4

C5 C4 Csus C

So let me make it nice and clear dear... the ex it is

(end Rhy. Fig. 1)

"Pornograffitti"

CS C4 N.C. CS C4 CS C4 Caus C

right there... I don't mean to be rude dude, but you bet-ter change your

CS C4 N.C. Bb5

at ti-tude. I don't like what I see here. You're all in-vi-ted to the part y.

CS Eb7 F7

you know, you did-n't have to come. No rot-ten ap-pie's gon-na spoil my funk. If ya

Chorus: G5 CS

don't like what ya see here, get the funk out.

Rhy. Fig. 2

w/Rhy. Fig. 2 (nepetie 3 makma) G5

We won't try to force feed you, get the

(end Rhy. Fig. 2)

CS 1.

funk out.

(7)

Nuno Bettencourt

2. GS

If ya don't like... what you see here... get the

W/Rhy. Fig. 2 (последние 2 такта)
CS

GS

funk out... We won't try to... force_ feed you_ get the

N.C.

funk_ out.

P.M.

P.M.

"Pornografitti"

гитарное соло

The guitar solo is written on a six-staff system. Each staff consists of a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and accidentals. Fingering numbers (1-4) are placed above notes, and fret numbers (e.g., 10, 12, 15, 17) are placed below notes on the bass staff. Chord symbols (Bb5, C5, Eb5, F5) are placed above the treble staff. A triplet '3' is indicated under a group of notes in the first staff. A '6' is indicated under a note in the second staff. A '3' is indicated under a group of notes in the third staff. A '6' is indicated under a note in the fourth staff. A '3' is indicated under a group of notes in the fifth staff. A '6' is indicated under a note in the sixth staff. A '3' is indicated under a group of notes in the seventh staff. A '6' is indicated under a note in the eighth staff. A '3' is indicated under a group of notes in the ninth staff. A '6' is indicated under a note in the tenth staff. A '3' is indicated under a group of notes in the eleventh staff. A '6' is indicated under a note in the twelfth staff. A '3' is indicated under a group of notes in the thirteenth staff. A '6' is indicated under a note in the fourteenth staff. A '3' is indicated under a group of notes in the fifteenth staff. A '6' is indicated under a note in the sixteenth staff. A '3' is indicated under a group of notes in the seventeenth staff. A '6' is indicated under a note in the eighteenth staff. A '3' is indicated under a group of notes in the nineteenth staff. A '6' is indicated under a note in the twentieth staff. A '3' is indicated under a group of notes in the twenty-first staff. A '6' is indicated under a note in the twenty-second staff. A '3' is indicated under a group of notes in the twenty-third staff. A '6' is indicated under a note in the twenty-fourth staff. A '3' is indicated under a group of notes in the twenty-fifth staff. A '6' is indicated under a note in the twenty-sixth staff. A '3' is indicated under a group of notes in the twenty-seventh staff. A '6' is indicated under a note in the twenty-eighth staff. A '3' is indicated under a group of notes in the twenty-ninth staff. A '6' is indicated under a note in the thirtieth staff. A '3' is indicated under a group of notes in the thirty-first staff. A '6' is indicated under a note in the thirty-second staff. A '3' is indicated under a group of notes in the thirty-third staff. A '6' is indicated under a note in the thirty-fourth staff. A '3' is indicated under a group of notes in the thirty-fifth staff. A '6' is indicated under a note in the thirty-sixth staff. A '3' is indicated under a group of notes in the thirty-seventh staff. A '6' is indicated under a note in the thirty-eighth staff. A '3' is indicated under a group of notes in the thirty-ninth staff. A '6' is indicated under a note in the fortieth staff. A '3' is indicated under a group of notes in the forty-first staff. A '6' is indicated under a note in the forty-second staff. A '3' is indicated under a group of notes in the forty-third staff. A '6' is indicated under a note in the forty-fourth staff. A '3' is indicated under a group of notes in the forty-fifth staff. A '6' is indicated under a note in the forty-sixth staff. A '3' is indicated under a group of notes in the forty-seventh staff. A '6' is indicated under a note in the forty-eighth staff. A '3' is indicated under a group of notes in the forty-ninth staff. A '6' is indicated under a note in the fiftieth staff. A '3' is indicated under a group of notes in the fifty-first staff. A '6' is indicated under a note in the fifty-second staff. A '3' is indicated under a group of notes in the fifty-third staff. A '6' is indicated under a note in the fifty-fourth staff. A '3' is indicated under a group of notes in the fifty-fifth staff. A '6' is indicated under a note in the fifty-sixth staff. A '3' is indicated under a group of notes in the fifty-seventh staff. A '6' is indicated under a note in the fifty-eighth staff. A '3' is indicated under a group of notes in the fifty-ninth staff. A '6' is indicated under a note in the sixtieth staff. A '3' is indicated under a group of notes in the sixty-first staff. A '6' is indicated under a note in the sixty-second staff. A '3' is indicated under a group of notes in the sixty-third staff. A '6' is indicated under a note in the sixty-fourth staff. A '3' is indicated under a group of notes in the sixty-fifth staff. A '6' is indicated under a note in the sixty-sixth staff. A '3' is indicated under a group of notes in the sixty-seventh staff. A '6' is indicated under a note in the sixty-eighth staff. A '3' is indicated under a group of notes in the sixty-ninth staff. A '6' is indicated under a note in the seventieth staff. A '3' is indicated under a group of notes in the seventy-first staff. A '6' is indicated under a note in the seventy-second staff. A '3' is indicated under a group of notes in the seventy-third staff. A '6' is indicated under a note in the seventy-fourth staff. A '3' is indicated under a group of notes in the seventy-fifth staff. A '6' is indicated under a note in the seventy-sixth staff. A '3' is indicated under a group of notes in the seventy-seventh staff. A '6' is indicated under a note in the seventy-eighth staff. A '3' is indicated under a group of notes in the seventy-ninth staff. A '6' is indicated under a note in the eightieth staff. A '3' is indicated under a group of notes in the eighty-first staff. A '6' is indicated under a note in the eighty-second staff. A '3' is indicated under a group of notes in the eighty-third staff. A '6' is indicated under a note in the eighty-fourth staff. A '3' is indicated under a group of notes in the eighty-fifth staff. A '6' is indicated under a note in the eighty-sixth staff. 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Bb5 C5 Eb5 F5 Bb5 C5 Eb5 F5

w/Rky. Fig. 2 (2 pasa)
 GS
 8va

Nuno Bettencourt

GS

CS (конец соло)

If ya

w/Rhy. Fig. 2 GS CS

don't like... what ya see here... get the funk out... a get the funk out

GS

a get the funk out get... the funk funk out we won't try to... we won't try to force...

"Pornograffitti"

N.C.

feed you_ do it. get the

w/Rhy. Fig. 2
G5

Rhy. Fig. 3

δva

с эффектом "may-may"

If_ you don't like_ what you

CS

see here_ get the funk out_ We won't

δva

(end Rhy. Fig. 3)

see here_ get the funk out_ We won't

w/Rhy. Fig. 2 (2 pass)
G5

try to_ force_ feed you_ get the

try to_ force_ feed you_ get the

Nuno Bettencourt

C5

funk out..

G5

If you don't like... what you

C5

see here... get the funk out... We won't

w/Key. Fig. (первое 2 такта)
G5

try to... force... feed you... get the

N.C.

Verse 2:
 You can't please everybody,
 But everybody cannot please me.
 (I don't like what I see here.)
 That's why I do what I want to.
 So why don't you do it too. Do it to me, hey.
 So if you don't like what you see
 You can always leave the country.
 (I don't like what I see here.)

More Than Words

Понизить строй гитары на полтона:
 ② - E♭ ③ - G♭
 ⑤ - A♭ ⑥ - B♭
 ④ - D♭ ① - E♭

Chords and Fingerings:

- G/B♭: 1 3 4
- Am7: 2 1
- D7: 2 1 3
- D7(b9): 2 1 3 4 fr.
- G: 2 3 4
- G/B: 1 3 4
- C(9): 2 3 4
- D: 1 3 2
- C: 3 2 1
- Em: 2 3 4
- D/F♯: 2 3 1
- Em/B: 2 3 4
- G7/B: 2 3 4
- G/E: 2 3 4
- D2: 2 3 4
- D2/F♯: 2 3 4
- Bm7: 2 3 4
- G/F: 2 3 4

Lyrics and Music by
BETTENCOURT, CHERONE

Intro: акустич. гитара Moderate ♩ = 93

Chords: G, G/B, C(9), Am7, C, D, G

*Четырьмя пальцами правой руки стучите по деке гитары на 2-ю и 4-ю доли каждого такта.

Rhy. Fig. 1 Chords: G/B, C(9), Am7, C, D (end Rhy. Fig. 1)

Verse 1: w/Rhy. Fig. 1 Chords: G/B, C(9), Am7, C, D, G

1. Say - in' "I love you" is not the words I want to hear from you.
 2. See additional lyrics.

w/Rhy. Fig. (первые 3 такта) Chords: G/B, C(9), Am7, C, D, Em

It's not that I want you not to say But if you only knew

Nuno Bettencourt

Am7 D G

how cas y it would be to show

D/F# Em Em/B Am7

me how you feel, more than words is

D2 G7 G7/B C

all you have to do to make it real. Then you would -

Cm G Em7 Em7/B

n't have to say that you love me 'cause

"Pornograffitti"

Am7 D7 *D7(b9) G G/B

I'd al read y know. What

*только 2-ой раз

D/F# D2/F# Em Bm7 C

would you do if my heart was torn in two?

C/B Am7 D

More than words to show you feel that your love

G G/B G G/B

for me is real. What would you say

The musical score is written for a piano and voice. It features a treble and bass clef with a key signature of one sharp (F#). The melody is primarily in the treble clef, while the piano accompaniment is in the bass clef. Chords are indicated by letters above the staff. The lyrics are in English and Russian. The Russian phrase '*только 2-ой раз' is written below the first system. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano accompaniment includes various chordal textures and melodic lines. The lyrics are: 'I'd al read y know. What', 'would you do if my heart was torn in two?', 'More than words to show you feel that your love', and 'for me is real. What would you say'.

Nuno Bettencourt

Chorus:
 if I took those words a way? Then you could
 n't make things new just by say in' "I love you."

Bridge:
 La di da da da di da da di dai dai da,
 more than words La da da da di da,
 in' "I love

Chords and Rhythmic Annotations:
 D/F# D2/F# Em Bm7 C
 Am7 D7
 w/Rhy. Fig. 1 G G/B C(9) Am7 C
 w/Rhy. Fig. 1 (первые 2 такта) G/B C(9)
 Am7 D7 D

"Pornograffitti"

w/Rhy. Fig. 1 (4 parts)
G

G/B C(9) Am7 C

you." La di da da da da di da da da

D G G/B C(9) Am7

more than words La di da da da

C D G G/B C(9)

di da da da more than words

Am7 C D G

La da da da di da da da more than words

G/B C(9) Am7 C

La da da da da la

D G D/F#

da da da da da More than words

let ring

G/F Em Am7

Ooh, ooh.

Nuno Bettencourt

D **в свободном темпе**
N.C.

accel.

Em

More than —

Herm. 8va

a tempo
G C G/B G/Bb Am7 G

words.

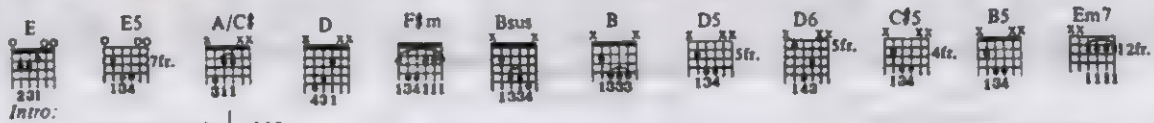
hold

Взять гриф за головку и покачать.

Verse 2:
 Now that I have tried to talk to you
 And make you understand.
 All you have to do is close your eyes
 And just reach out your hands.
 And touch me, hold me close, don't ever let me go.
 More than words is all I ever needed to show.
 Then you wouldn't have to say
 That you love me 'cause I'd already know.

"Pornograffitti"

Money (In God We Trust)



Понимать строй гитары на полтона:

- ④ = E♭ ② = G♭
- ③ = A♭ ② = B♭
- ④ = D♭ ① = E♭

N.C.

Lyrics and Music by
BETTENCOURT, CHERONE

Hal le lu jah—

E Rhy. Fig. 1

A.H. (8va)

A.H.

A

E

A.H.

A.H.

3 6 (end Rhy. Fig. 1)

Verse 1:

E

A.H.

N.C.

Now I lay — I lay me down to sleep — Ha le lu jah, —

2. See additional lyrics.

al might - y dol lar. I praise the Lord — af ford my roll to keep —

Hal le lu jah, — al might y dol lar —

2-ой раз заменить на Fill 1.

Bridge:

Mon ey. I need more mon-ey, a just a

Rhy. Fig. 2

lit - tle more mon-ey. I said I need more mon-ey, yeah, yeah. —

(end Rhy. Fig. 2)

Fill 1

ES

3

"Pornograffiti"

w/Rhy. Fig. 2
A5

Mon ey. Mon ey, I need more mon-ey, I need more mon-ey, ah just a
lit - tle more mon-ey. I need more mon-ey. And—

N.C.

— give us these days — our — dai - ly bread — On - ly you we praise,—

F#m

Bsus

B

Chorus:
E5

A

al might - y dol iar. Mon ey. My per son al sav iour.—

Rhy. Fig. 3

E5 A5 C#5 B5

mon ey. — Oh — ma te ri — al lust. — mon ey. —

Rhy. Fig. 4

D5 D6 D5 F#m Baus B

Life's on ly trea sure mon ey. — In God... we trust. —

Cono NC A5

Mon - ey.

A.H. 2x

*w/trem. bar

A.H. 2x

"Pornograffiti"

③fr. 1/2
C

③fr. open A 2fr. C 3fr. C A5

8va

постепенный бенд

③fr. 1/2
C A5

G5

A5

8va

6

③fr. 1/2
C A5

③fr. open 3fr. C A 3fr. C A5

A.H. 1/2

3

1/2

1/2

A.H. 1/2

Nuno Bettencourt

3fr. 1/2 C AS GS (Конец соло) w/Rhy. Fig. 1 AS

Spoken: Now I lay, I lay me down to

sleep. I pray the lord afford my soul to keep. If I should

die before I wake, I'm gonna take all the fuckin' money I make.

A.H. A.H.

Mon ey, My per - son al sav iour. Mon ey, Oh ma -

E AS w/Rhy. Fig. 3 ES E

"Pornograffiti"

Handwritten musical score for "Pornograffiti". The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The lyrics are written below the treble staff. The score is divided into six systems, each with a system number (1-6) in the top left corner. The lyrics are: "te ri al lust. Mon ey. Life's on ly trea-sure. Mon ey. In God we trust. Mon ey. My per son al sav iour. Mon ey. Oh ma te ri al lust. Mon ey. Life's on ly trea sure, Mon ey."

The score includes various musical notations and chord symbols:

- System 1:** w/Rhy. Fig. 4 AS, C#5, B5, E5, E, w/Rhy. Fig. 3 AS. Lyrics: te ri al lust. Mon ey. Life's on ly trea-sure.
- System 2:** D5, D6, D, F#m, Bsus, B, E5, E. Lyrics: Mon ey. In God we trust. Mon ey. My
- System 3:** w/Rhy. Fig. 3 AS, E5, E. Lyrics: per son al sav iour. Mon ey. Oh ma
- System 4:** w/Rhy. Fig. 4 AS, C#5, B5, E5, E. Lyrics: te ri al lust. Mon ey.
- System 5:** w/Rhy. Fig. 3 AS, D, D6, D. Lyrics: Life's on ly trea sure, Mon ey.

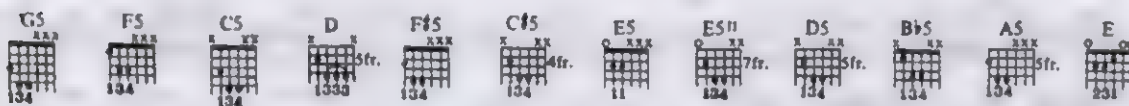
F#m Bsus B N.C. 3 3
 In God_ we, (Spoken:) In God we, In God we,
 trust.
 Hal le lu jah...
 w/trem. bar

GS AS ES
 Em7

Verse 2:
 And if I should die before I wake.
 Hallelujah, all mighty dollar.
 I'm gonna take the money that I make
 Hallelujah, all mighty dollar.

"Pornograffiti"

It (s A Monster)



Intro:

Moderate rock ♩ = 126

Понижить строй гитары на полтона:

- ④ = E♭ ③ = G♭
- ③ = A♭ ② = B♭
- ② = D♭ ① = E♭

Lyrics and Music by
BETTENCOURT, CHERONE

First system of music notation. Treble and bass staves. Chord F#5 is indicated above the treble staff. A "pick slide" instruction is written below the treble staff. The bass staff shows a simple bass line.

* С фланджером; при получении обратной связи постепенно увеличивайте интенсивность и генерацию.

Second system of music notation. Treble and bass staves. Chords G5, F5, C5, and F5 are indicated above the treble staff. The notation includes various guitar-specific symbols like 'x' for muted notes and 'o' for open strings.

Third system of music notation. Treble and bass staves. Chords G5, F5, C5, N.C., and A.H. are indicated above the treble staff. The notation includes various guitar-specific symbols like 'x' for muted notes and 'o' for open strings.

Fourth system of music notation. Treble and bass staves. Chords G5, F5, C5, and F5 are indicated above the treble staff. The notation includes various guitar-specific symbols like 'x' for muted notes and 'o' for open strings.

Fifth system of music notation. Treble and bass staves. Chords G5, D, and F5 are indicated above the treble staff. The notation includes various guitar-specific symbols like 'x' for muted notes and 'o' for open strings.

Nuno Bettencourt

Verse 1:
G5

N.C.

G5

1. Ev - 'ry bod y was born in it. Sure's hell_ gon - na die in it.
2. See additional lyrics.

N.C.

G5

N.C.

Some peo - ple don't give a shit, _ a bout

A.H.

A.H.

w/F#1 (2-où pas)
G5

N.C.

wheth-er or not_ they're full of it. On my mind_ most

A.H.

A.H.

F#1

A.H. ... 1

A.H. ... 1

"Pornograffitti"

all the time... that's when you find... we all go blind... Then

A.H. *8va* A.H. *8va* A.H. *8va*

A.H. A.H. A.H.

it will start... to get in our hearts... It's gone too far... that's who we are...

A.H. *8va* A.H. *8va* A.H. *8va* A.H. *8va*

A.H. A.H. A.H. A.H.

Chorus:

G5 F5 C5 F5 G5 F5

It's a mon ster... It's a mon ster... It's a mon

we all have it in us.

2-ой раз заменить на Fill 2. ③3fr. 5fr. ④3fr. ⑤5fr. 3fr. 1fr.

C5 C D F D C Bb G5 F5

ster. It's a mon ster. Turns us in to

C5 F5 G5 D5

It's a mon ster... It's a mon ster...

sin - ners.

1. F5

Fill 2

Nuno Bettencourt

2.
w/F# 3
N.C.

G5 F5 C5 F5 G5 F5

It's a mon-ster. We all have it in us. It's a mon-ster, it's a mon

C5 N.C. G5 F5 C5 F5

ster. It's a mon-ster. Turns us in to sin-ners. It's a mon ster, it's a

G5 D F5 N.C.

mon ster.

1. 1/2 1/2

F# 3

Rhy. Fig. 1

FIG 4

8va

Nuno Bettencourt

G5 F5 E5 E5H
 D5 C5 Bb5 A5
 G5 F5 E5 E F5 F#5
 G5 F5

Ev 'ry - bod - y was born in it. Sharks par a - dise.
 Some peo - ple don't give a shit.

pick slide

"Pornograffitti"

Chorus:
Rhy. Fig. 2
G5

C5 C#5 D5 C5 C#5 D5 C5 Bb5 A5

It's a mon - ster.

We all have it in

C5 F5 G5 F5 C5 (end Rhy. Fig. 2)

It's a mon ster,...

It's a mon

ster.

U.S.

Rhy. Fig. 2A

G5

F5 C5 F5 w/til 5 G5 D (end Rhy. Fig. 2A)

It's a mon - ster.

Turns us in to sin - ners.

It's a mon ster,...

It's a mon

ster.---

w/Rhy. Fig. 2

G5

F5 C5 F5 G5 F5

It's a mon - ster.

We all have it in us.

It's a mon ster,...

It's a mon

w/til 2
N.C.

w/Rhy. Fig. 2A

G5

C5 F5 G5 D

ster.

It's a mon - ster.

Turns us in - to sin - ners.

It's a mon ster,...

It's a mon ster---

F5

w/Rhy. Fig. 2 G5 F5 C5 F5

8ve

Fill 5

Verse 2:
It started when I played with it.
It turned into a habit.
And after that, once you've been bit
You can't seem to get rid of it.

Verse 2:
It started when I played with it.
It turned into a habit.
And after that, once you've been bit
You can't seem to get rid of it.

Pornograffitti

Понижить
строй ги-
тары на
полтона:

- ④ = E♭ ③ = G♭
② = A♭ ① = B♭
④ = D♭ ① = E♭



5fr.
6fr.
7fr.

Lyrics and Music by
BETTENCOURT, CHERONE

Intro:

Moderate rock $\text{♩} = 114$

Rhy. Fig. 1
N.C.

The musical score is written for guitar and bass. It begins with an introduction marked 'Moderate rock' and a tempo of 114 beats per minute. The guitar part features a complex rhythmic figure (Rhy. Fig. 1) and various chord voicings. The bass part provides a steady accompaniment. The score includes several system breaks and specific performance instructions such as 'Sex!', '(end Rhy. Fig. 1) 8va', and '*pick slide'. The notation includes standard musical symbols for notes, rests, and fret numbers.

Rhy. Fig. 2
N.C.

(end Rhy. Fig. 2)

Verses 1 & 2

1. Sex on the brain, ...
2. See additional lyrics.

Harm. 8va

Rhy. Fig. 3

*2-ой раз заменить на Fill 1

pumped in my veins, ... flow-ing from my head to my feet.

Fill 1

wah wah

*с эффектом "wah-wah"

"Pornograffiti"

Sex on T. — V. — ro ta tion heav y — you.

— and I are what we eat. — Sex — when I'm a - lone...

A.H. (end Rhy. Fig. 3)

2-ой раз заменить на Fill 2.

It calls me on the phone, — can't stop this ring-ing in my ear. —

Fill 2

1/2

*с эффектом "au-au"

Sex in ex cess— fill ing all our sens es— keep say - in' there's noth-in' to— fear—

A.H.

Bridge:

Can't you read ——— the writ - ing on ——— the

Rhy. Fig. 5

wall? Can't you see ——— the

ris ing and ——— the fall? Oh, can't you see it?

(end Rhy. Fig. 5)

"Pornograffitti"

Chorus:
w/Rhy. Fig. 1

All I see— por - no - graf - fit ti. All I hear— por - no - graf - fit See ti. no,

hear no. All I speak— por - no - graf - fit ti. All I fear— por - no - graf - fit

To Coda *AS* w/Rhy. Fig. 2 N.C. 3

Speak ti. no e vil. Rhy. Fig. 6 (end Rhy. Fig. 6) 3

12. w/Rhy. Fig. 1 (только первые 3 такта) N.C. e vil. All I see's— por - no - graf - fit

1/2

w/FM 3 ti. All I hear— por - no - graf - fit Speak ti. no, hear no.

FM 3 *A.H.* *Sye - - -*

NB-90

"Pornograffitti"

B5 A5 C5 D5 D#5

E5

w/trem. bar

1/2

w/Rhy. Fig. 3 (Gr. II)

w/Rhy. Fig. 4

Rhy. Fig. 4

(играть 3 раза)

w/Rhy. Fig. 5
N.C.
8va

N.C.

pick slide

3

6

8va

3

1/2

Say, say, say, say!

A.H.

1/2

A.H.

14 13 14 (14) 12 14 12 14 12 12 7 5 7 8 7 5 7 5 7 5 7

3

Can't you hear the writing on the wall?

D.S. al Coda

Coda

w/Rhy. Fig. 1
N.C.

8va

vil.

All I see is por-no-graf-fit ti.

All I hear por-no-graf-fit

глитсандо медиатором

A7

See ti. no, hear no.

All I speak por-no-graf-fit

w/Rhy. Fig. 6
A5

ti.

All I fear por-no-graf-fit

Speak ti. no

e vil.

"Pornograffiti"

w/Rhy. Fig. 7 (6 pas)
 A5
 Sex, sex, sex, sex, sex, sex, sex, sex,

Rhy. Fig. 7
 1/2

w/Rhy. Fig. 6
 A5
 sex, sex, sex, sex, sex, sex, oooh.

w/Rhy. Fig. 5 (первые 2 такта)
 N.C.
 E5 B5 D5 G5

E5

Verse 2:
 Sex in 3-D.
 No evil eyes see too much of it and you'll go blind.
 Sex education,
 Misinformation,
 Kiss me where the sun don't shine.

Bridge:
 Sex, it all surrounds me,
 Pornograffiti.
 It's all so constitutional.
 Sex is literate, read all about it,
 But censor where you all can go.

Nuno Bettencourt

When I First Kissed You

Chord diagrams for guitar:

- Cmaj7 7fr. (2 3 4 5 6 7)
- Em7 7fr. (1 2 3 4 5 6)
- Ebdim 6fr. (1 2 3 4 5 6)
- Dm7 5fr. (1 2 3 4 5 6)
- Dm9 10fr. (1 2 3 4 5 6 7 8 9 10)
- Dm 10fr. (1 2 3 4 5 6 7 8 9 10)
- F/G 10fr. (1 2 3 4 5 6 7 8 9 10)
- G7(b9) 9fr. (1 2 3 4 5 6 7 8 9)
- Cmaj9 5fr. (1 2 3 4 5 6 7 8 9)
- Cmaj7¹¹ 5fr. (1 2 3 4 5 6 7 8 9)
- G7(#9) 9fr. (1 2 3 4 5 6 7 8 9)
- Em7¹¹ 9fr. (1 2 3 4 5 6 7 8 9)
- Ebdim¹¹ 2fr. (1 2 3 4 5 6)
- Dm9/G 3fr. (1 2 3 4 5 6)
- G7(#5) 3fr. (1 2 3 4 5 6)
- G7 3fr. (1 2 3 4 5 6)
- Fmaj7 3fr. (1 2 3 4 5 6)
- Cmaj7¹¹ 3fr. (1 2 3 4 5 6)
- F#dim 4fr. (1 2 3 4)
- Ebdim¹¹ 3fr. (1 2 3 4 5 6)
- Dm7¹¹ 3fr. (1 2 3 4 5 6)
- G(#5) 3fr. (1 2 3 4 5 6)
- E 4fr. (1 2 3 4)
- A^b/E 4fr. (1 2 3 4)
- Am7 5fr. (1 2 3 4 5 6)

Понижить строй гитары на полтона:

- ⑥ = B^b ③ = G^b
- ⑤ = A^b ② = B^b
- ④ = D^b ① = E^b

Intro:

Slow jazz ♩ = 62

Партия ф-но аранж. для гитары.

Lyrics and Music by
BETTENCOURT, CHERONE

Chord progression and lyrics:

New York

Cit - y can be so pret - ty from a bird's eye

view. Be - cause up there, yeah, that's where

first kissed you. A mod - ern day ro - mance,

per - fect per - for mance act - ing like two fools.

Say - in' sil ly things, whis - per sweet noth - ings like young lov - ers on - ly do...

Rhy. Fig. 1

"Pornograffitti"

Dm9/G G7(#5) Cmaj7 Em7 Ebdim Dm7 Dm9 Dm Dm9
 I was shak-ing, — you were breath-tak-ing — like the Em pl re —
 F/G G7(b9) Cmaj7 Cmaj9 Cmaj7 Cmaj9 Em7 Ebdim Dm7 Dm9 Dm Dm9
 State. — My voice was so far, — not quite Sin - a - tra, — sing-ing songs so
 F/G G7(b9) C7 F7 Em7¹¹ Ebdim¹¹
 glad. — The clock struck one, — the night still ver - y young, — in the cit - y — that nev - er
 Dm9/G G7(b9) C7 F7
 sleeps. — Then a whirl wind blew — when I first — kissed you near - ly
 Em7¹¹ Ebdim¹¹ Dm9/G G7(#5) Fmaj7 G7
 swept me — swept me off my feet —
 Cmaj7¹¹ F#dim Fmaj7 G7
 When I first kissed you — that's when I knew —
 Cmaj7¹¹ Ebdim¹¹ Dm7¹¹ G(#5) E Ab/E E Ab/E
 I was in love. —
 E Ab/E Cmaj7¹¹ Am7 Cmaj7 Em7 Ebdim Dm7
 solo фортепиано
 F/G G7(b9) Cmaj7 Cmaj9 Cmaj7 Cmaj9 Em7 Ebdim
 It was up there, — yeah, that's where — I —
 Dm7 Dm9 F/G G7(b9) Cmaj7
 first kissed — you. —

Suzi (Wants Her All Day What?)



Понижить строй гитары на полтона:

- ① - B♭ ② - G♭
- ③ - A♭ ④ - B♭
- ⑤ - D♭ ⑥ - B♭

Intro: Moderate rock ♩ = 120

Lyrics and Music by
BETTENCOURT, CHERONE

N.C.

C5 C#5 (D5) N.C.

"Pornograffitti"

The first system of music shows a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note, followed by a series of eighth and sixteenth notes. The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

Verses 1 & 2:
(D5)

The second system continues the musical notation. The vocal line has lyrics written below it. The piano accompaniment continues with its rhythmic pattern.

1. Sex y Su zi, loe ing all her sleep...
2. See additional lyrics.

The third system includes chord markings above the vocal line: (F5), (G5), and (D5). The lyrics continue below the notes.

(F5) (G5) (D5)
Feel ing ver y hun

The fourth system continues the musical notation with lyrics. The piano accompaniment features some rests and then resumes its pattern.

gry. I say got her tongue in cheek...

Nuno Bettencourt

2-ой раз заменить на Riff 1.

(F5) (G5) (D5)

Sweet and sour _____ a

A.H.

A.H.

(F5) (G5) (D5)

bit ter tast ing treat. _____ It's the on ly fla -

B

vor I think she likes to, she likes to eat, she likes to eat. _____

1%

(5) (9)

Riff 1

"Pornograffitti"

Chorus:
E5

B⁷/E

G5¹¹/E

Su zi wants her all day suck er,

Rhy. Fig. 1

(Em7)

Su zi wants her all day what?

(end Rhy. Fig. 1)

E5

B⁷/E

G5

Su zi wants her all day suck er,

1. G5¹¹/E(Em7) C5 C#5 (D5) 2.

Su zi wants her all day. all day suck-er.

(solo-гитара)

The musical score is written for a vocal line and a guitar accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into several systems. The first system shows the vocal line starting with 'Su zi wants her all day suck er,' and the guitar accompaniment with a 'Rhy. Fig. 1' and a 'Chorus' section. The second system continues the vocal line with 'Su zi wants her all day what?' and the guitar accompaniment with a 'Rhy. Fig. 1' and a 'Chorus' section. The third system continues the vocal line with 'Su zi wants her all day suck er,' and the guitar accompaniment with a 'Rhy. Fig. 1' and a 'Chorus' section. The fourth system continues the vocal line with 'Su zi wants her all day. all day suck-er.' and the guitar accompaniment with a 'Rhy. Fig. 1' and a 'Chorus' section. The score includes various chords such as E5, B⁷/E, G5¹¹/E, (Em7), C5, C#5, and (D5). The guitar accompaniment features a 'Rhy. Fig. 1' and a 'Chorus' section. The vocal line includes lyrics in Russian and English. The score is written in a standard musical notation with a treble clef for the vocal line and a bass clef for the guitar accompaniment.

Nuno Bettencourt

гитарное соло

w/Rhy. Fig. 2

"Pornograffitti"

GS AS Bus

Oh oh oh

постепенный бенд

w/Rhy. Fig. 1

(Spoken:) Try this tongue twist - er in for size Su.

A.H. 8va

A.H.

w/Rhy. Fig. 1 (первые 3 такта) w/Fig. 1

zi sells sea shells by the sea - shore, Su zi sells sea shells by the what?

GS BS GS DS

Su zi wants her all day suck er, Su zi wants her all day what?

E5 BS GS DS

Su - zi wants her all day suck er, Su - zi wants her all day suck - er.

Fig. 1 A.H.

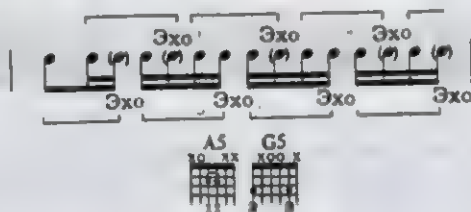
w/trem. bar

A.H.

He-Man Woman Hater

Замечание по исполнению:

"Полет раненого шмеля" исполняется с использованием цифровой задержки, соединенной с ритм-машиной через интерфейс MIDI. Задержка устанавливается в 200 миллисекунд с одним повтором, без обратной связи или фильтрации. Повтор должен идти через 3 шестнадцатых после взятой Вами ноты. При правильно установленном режиме, Вы получите следующий паттерн.



Lyrics and Music by
BETTENCOURT, CHERONE

"Полет раненого шмеля":

Presto ♩ = 204

(Эффект шмеля)
примерно 8 секунд

(Ритм-машина)

4

N.C.

8va

The musical score is written for a piano and a rhythm machine. It consists of four systems of staves. The first system shows the piano part with a treble and bass clef, and the rhythm machine part with a single staff. The second system continues the piano part with a treble clef and the rhythm machine part with a single staff. The third system continues the piano part with a treble clef and the rhythm machine part with a single staff. The fourth system continues the piano part with a treble clef and the rhythm machine part with a single staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'locq'.

Nuno Bettencourt

"Pornograffiti"

A7
Sua loco

N.C.

A7
Sua loco

N.C.

A7
Sua loco

N.C.

A7
Sua loco

N.C.

Em C

* (*c задержкой*)

* Задержка работает в прежнем режиме. Поскольку Вв

• Задержка работает в прежнем режиме. Поскольку Вы играете вдвое больше нот, то с помощью задержки Вы получаете гармонию.

Nuno Bettencourt

The sheet music is organized into six systems, each with a guitar staff (top) and a bass staff (bottom). Chord names are written above the guitar staff, and fingering numbers are placed below the notes.

- System 1:** Chords: B(b9), B, Bdim, A(9). The guitar staff features a melodic line with many natural harmonics marked with a '+' sign.
- System 2:** Chords: Adim, G(9), G, F#(b9), F#. The guitar staff continues with a melodic line and natural harmonics.
- System 3:** Chords: F#dim, E(9), E, Emaj7, E. The guitar staff continues with a melodic line and natural harmonics.
- System 4:** Chords: E(b5), E(b5), Emaj7(b5), E(b5), Amaj7, Amaj7(#11). The guitar staff continues with a melodic line and natural harmonics.
- System 5:** Chords: Amaj7, Amaj7(#11), E, Bb, E, Bb. This system introduces triplets (indicated by a '3' over the notes) and a hammer-on (indicated by a dashed line and an arrow) on the guitar staff. The bass staff has a melodic line with natural harmonics.
- System 6:** Chords: E, Bb, A5. The guitar staff continues with triplets and a hammer-on. The bass staff has a melodic line with natural harmonics. A note in the bass staff is marked with a checkmark and the text "(без задержки)".

Additional annotations include:

- "*хаммер левой рукой" (left hand hammer) above the hammer-on in System 5.
- "(без задержки)" (without delay) below the checkmarked note in System 6.

"Pornograffiti"

Moderately $\text{♩} = 102$
Триольная пульсация $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$
A5 N.C.

N.C.

(Spoken:) No women allowed.

Rhy. Fig. 1

15ma A.H.

P.M. 4

A.H.

A.H. pitch: F♯

N.C.

15ma A.H.

Csus2

D5

N.C.

D5

P.M. 4

A.H.

A.H. pitch: F♯

N.C.

A5

N.C.

15ma A.H.

A5

P.M. 4

semi-harm.

P.M. 4

A.H.

A.H. pitch: F♯

N.C.

15ma A.H.

Csus2

N.C.

D5

N.C.

D5

P.M. 4

A.H.

A.H. pitch: F♯

Nuno Bettencourt

w/Rhy. Fill 1 N.C. G5 D5 Gtr. II A5 N.C. 8va 15ma A5 N.C. Csus2
 (end Rhy. Fig. 1)

P.M. -1 semi-harm. обратная связь

D5 N.C. D5 N.C. A5

15ma 1 8va 1 3 w/bar 1 1 1

N.C. A5 N.C. Csus2 N.C. D5 N.C. D5

8va 1 1 1 feedback

N.C. 8va G5 loco D5

*Затухание продолжается в след. такте.

Rhy. Fill 1

"Pornograffiti"

Verse 1 & 2:
F#m7

2-ой раз заменить на Rhy. Fill 2.

1. Let me tell you all a bout this love and hate re la
2. He man's be - hav ior does n't need no ex plan a

B5 A5 N.C. Esus E Esus B5

P.M. P.M. P.M.4

2-ой раз заменить на Rhy. Fill 3.

tion _____ be - tween a man and a wom - an. And so none of you all get the
tion. _____ We all got a one - track mind. ill men have al - ways had a

Bm11 B5 D5 E5 N.C. F#m7 B5 A5 N.C.

P.M.4 P.M. P.M. P.M. A.H. P.M. P.M.

Rhy. Fill 2

semi-harm.

P.M.4

Rhy. Fill 3

Harm.

P.M. P.M. P.M. P.M. - 4

Прижмите левой рукой ноту на 4-ом ладу, а затем "топом" правой рукой возьмите флажолет на 16-ом ладу.

Enus	E	Enus
------	---	------

ES D

"Pornograffiti"

And to be come one, — you've got to real ly hate to love them. —

He man wo man hat er. —

(He) 15ma A.H. man, — (Man) wom an — hat er. —

Ya know I love to hate — 'cause I hate to love 'em.

Nuno Bettencourt

2. N.C. A5 N.C. A5

love to hate— 'cause you hate to love 'em. (He) He man— (Man—

P.M. ... 4 F.M. ... 4 A.H. 1 A.H. pitch: F#

N.C. Csus2 D5 N.C. D5

Wom an— hat er. I can't

15ma A.H. P.M. ... 4 A.H. 1 A.H. pitch: F#

N.C. G5 D5 ES G5 A5 ES G5 A5 ES G5 A5 ES G5 A5 ES N.C.

live with them..I'm gon-na die with-out 'em!

Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M. ... 4 P.M. ... 4

w/Rhy. Fig. 2 (3 pasa)
ES G5 A5 ES G5 A5 ES G5 A5 ES G5 A5 ES N.C.
Gtr. II

ES G5 A5 ES G5 A5 ES G5

The musical score is written for guitar and bass. The guitar part (top staff) includes lyrics and various musical notations such as N.C. (Natural Chord), A5, Csus2, D5, G5, and ES. The bass part (bottom staff) includes fret numbers and rhythmic markings like P.M. (Palm Mute) and F.M. (Fretted Mute). The score is divided into several systems, each containing a guitar staff, a bass staff, and a line of lyrics. The first system includes the lyrics 'love to hate— 'cause you hate to love 'em. (He) He man— (Man—'. The second system includes 'Wom an— hat er. I can't'. The third system includes 'live with them..I'm gon-na die with-out 'em!'. The fourth system includes 'Rhy. Fig. 2 (end Rhy. Fig. 2)'. The fifth system includes 'w/Rhy. Fig. 2 (3 pasa)' and 'Gtr. II'. The sixth system includes 'ES G5 A5 ES G5 A5 ES G5'.

"Pornograffiti"

A5 E5 G5 A5 E5 N.C. E5 G5 A5 E5 G5 A5 E5 G5

A5 E5 G5 A5 E5 N.C.

N.C.*(E9) Gtr. II 10 *diva* *loco* 3

Rhy. Fig. 3 Gtr. I P.M. P.M. P.M.

(B9)

(end Rhy. Fig. 3) P.M. P.M.

Nuno Bettencourt

w/Rhy. Fig. 3 (2 pasa)
(D(9))

8va

loco

(A(9))

(C(9))

(G(9))

(N.C.) w/Rhy. Fig. 3 (1-2 maxm)

semi-harm. 1

A5 Gtr. 1

w/Rhy. Fill 5

(15ma) A.H.

G5 D5

3 3

15ma A.H.

A.H.

P.M.

A.H. 1

A.H. pitch: A

A.H. pitch: F#

Rhy. Fill 5

Gtr. 1

P.M.

"Pornograffitti"

15ma A.H. G5 Harm. 2 1/2 -1 1/2 ровное глissando pick slide

P.M. A.H. semi-harm. w/bar harm. 2 1/2 -1 1/2

A.H. pitch: F#

Chorus: N.C. A5 G5 A D G5 D G5

Soon er or lat er... you'll be a he man wom an hat er... It's in

P.M.

A5 G5 A5 N.C.

ev - i - ta ble. It's in - ev i - ta - ble. Yeah.

P.M. P.M. P.M. P.M.

A5 G5 A5 D G5 D G5

And to be come one... you've got to real ly hate to love them...

P.M. P.M. P.M.

A5 G5 A5 G5 N.C. A5 G5 A5 D

He man wom-an hat er. _____ Soon-er or lat er_ you'll be a

-----4 P.M.-----4 P.M.-4 P.M.-----4

G5 D G5 A5 G5 A5 N.C.

he man wom - an hat er, _____ yeah. _____ It's in - ev i - ta - ble. _____ Yeah, _____

_____ he_ he, he man. And to be some_ one_ you've got to real-ly hate. to love_ them. _____

let ring 4 P.M. 4 P.M. P.M.

_____ He man wom-an

"Pornograffiti"

AS N.C. A5 N.C. Caus2

hat - er! Wom an - hat

(Man.)
(15ma)
A.H.

Gtr. II

A.H.

A.H. pitch: A

Gtr. I (8va)

15ma A.H.

P.M. A.H.

A.H. pitch: F#

D5 N.C. A5

er. You know I love to hate... 'cause I hate to love... 'em. (He)

slack

(вибрато рычагом)

ослабить

энергично покачайте рычагом

Gtr. I

8va

The musical score is written for a song titled "Pornograffiti". It features a vocal line and two guitar parts (Gtr. I and Gtr. II). The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals. There are also several annotations in Russian and English, including "AS N.C.", "A5", "N.C.", "Caus2", "hat - er!", "Wom an - hat", "(Man.)", "(15ma)", "A.H.", "A.H. pitch: A", "Gtr. II", "A.H.", "Gtr. I (8va)", "15ma A.H.", "P.M.", "A.H.", "A.H. pitch: F#", "D5", "N.C.", "A5", "er.", "You know I love to hate... 'cause I hate to love... 'em. (He)", "slack", "(вибрато рычагом)", "ослабить", "энергично покачайте рычагом", and "Gtr. I". The score is divided into two systems, with the first system containing the first two systems of music and the second system containing the remaining two systems.

[illegible]

"Pornograffitti"

N.C. A5

er. I can't live with them, I'm gon-na die with-out 'em. (He

+ loco

1

1/2

N.C. A5 N.C. Caus2

He man, (Man) wom - an - hat

6 6

1/2

15mo A.H.

3 3 3 3 3 3 3 3

semi-harm. P.M. A.H.

P.M. A.H.

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two systems. The first system includes a vocal line with lyrics and a guitar line with various techniques like 'loco' and 'N.C.'. The second system continues the vocal line and guitar accompaniment, including a 'semi-harm.' section and a 'P.M.' section. The guitar line is heavily annotated with fret numbers and technique markings.

Nuno Bettencourt

D5 N.C. D5 N.C.
 er. I can't live with them, but I love to shoot 'em!
 (15ma)
 обратная связь (продолжение в Fill 1)
 w/Fill 1 Gr. I (15ma) A.H. играть 3 раза
 A.H. A.H. pitch: E *2-й и 3-й раз пошуршать по струнам.
 (8va) Harm. (15ma) A.H. (Spoken:) Wench. Huh, huh, huh.
 P.M. Harm. A.H. A.H. pitch: G
 Fill 1 (15ma)

The musical score is written for guitar, bass, and voice. The guitar part includes various techniques such as double stops (D5, N.C.), harmonics (8va, 15ma), and a full fretted section (Fill 1). The bass part provides a steady accompaniment with some harmonic support. The vocal line includes the lyrics "er. I can't live with them, but I love to shoot 'em!" and a spoken section "Wench. Huh, huh, huh." The score is annotated with performance instructions like "играть 3 раза" (play 3 times) and "*2-й и 3-й раз пошуршать по струнам" (strum 2nd and 3rd time).

Song For Love

Slow rock ♩ = 72

Verses 1 & 2:
Am



G7/A

A5

Lyrics and Music by
BETTENCOURT, CHERONE

E7/A

1. I lie a - wake with o - pen eyes, my love just died, —
2. See additional lyrics.

Gtr. 1

hold 4 hold 4 hold 4 hold 4

A A6 Esus Am G7/A

I'm cold in - side. Can't face the thought to be a - lone —

hold 4 hold 4 hold 4 hold 4

Fmaj7/A E7/A A7 A6

all by my - self, on my own. Love's come and gone. —

hold 4 hold 4 hold 4 hold 4

Nuno Bettencourt

Esus E F#7sus2 E/G# A

I look a-round_ and the hearts_ that still bro-ken_

hold-----4 hold-----4 hold-----4 hold-----4 P.M.

3

E F#7sus2 E/G# A Asus A D 2-où pas na Coda

I can't be-lieve_ all of our hearts_ re-main un-o pened. Can't go on and on_ with that

hold-----4 hold-----4 hold-----4 P.M.-4

Bm G5 E F#7sus2 E/G# A Asus A

same old - song_ So wipe off the frown_ and turn_ a-round_ and face each_ oth er. Come

hold-----4 hold-----4 hold-----4 P.M.-4

D Bm G5 A

on, come on, let's sing a song_ A song_ for you, a song_ for me,

"Pornograffiti"

Chorus: E5

B E/B B A

a song for love. All for one and one for all to-ge-th-er,

P.M.-4 hold-----4 P.M.-4

B E

sing-ing a song for love. You and I are none

P.M. P.M.-4 hold-----4 hold-----4 P.M.-4

A B5 A E5

with-out the oth-er, sing-ing a song for love.

(визбрируются обе ноты) semi-harm. P.M.-4 P.M.-4

Am G7/A Fmaj7/A E7/A A7 A6 Esus4 D.C. al Coda

hold-----4 hold-----4 hold-----4 hold-----4 hold-----4 hold-----4 hold-----4

Nuna Bettencourt

Coda **Bm** *accel.* **A**

sing a song — A song — for you, a song — for me,

B *rit.* *Chorus a tempo* **E5** **A**

a song for love — All for one — and one — for all — to - geth - er,

rit. *a tempo*

B **A5** **E**

sing - ing a song — for love —

Rhy. Fill 1

E5 **A** **B5** **B** **A** **E5**

You and I — are none — with - out — each - oth - er, sing - ing a song — for love —

hold *(субгармоника обесмысл.) semi-harm.*

"Pornograffitti"

N.C.

(end Rhy. Fig. 1)

P.M. *P cresc.* *f*

гитарное соло
II G5

A.H. 15ma loco Csus2 Deus A.H. (8va) 3-3

P.M. 4 semi-harm. A.H. P.M. 4

Gtr. I

hold 4 hold P.M. 4

G5 Csus2

semi-harm. постепенный бенд | 1/2 1/2 1/2

P.M. 4

Rhy. Fig. 2

hold 4 hold 4

The musical score is written for guitar and rhythm. The guitar part (gitarное соло) is in G5 and features a variety of techniques including natural harmonics (A.H.), 15th fret natural harmonics (15ma), locos, Csus2, Deus, and A.H. (8va). It includes triplets and a 4-measure semi-harmonic bend (semi-harm. 4). The rhythm part (Rhy. Fig. 2) consists of a 4-measure hold followed by a 4-measure hold. The score is marked with dynamics like *P cresc.* and *f*, and includes a crescendo marking.

Nuno Bettencourt

The musical score is written for guitar and consists of six systems of notation. Each system typically includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (Bb). The notation includes various guitar-specific techniques and symbols:

- System 1:** Features a treble staff with a wavy line labeled "Dsus" and a bass staff with a wavy line labeled "Csus2". A "G5" chord is indicated above the treble staff. A triplet of eighth notes is marked with a "3" and a slur. The system ends with a wavy line labeled "A.H. (8va)".
- System 2:** The treble staff has a wavy line labeled "1M" and a bass staff with a wavy line labeled "A.H.". A "hold" instruction with a dotted line and the number "4" is present in the bass staff. The system ends with a wavy line labeled "A.H." and the text "(end Rhy. Fig. 2)".
- System 3:** The treble staff has a wavy line labeled "Csus2". The bass staff has a wavy line labeled "hold - 4 P.M. - 4" and "P.M.". A "rake" instruction is present in the bass staff. The system ends with a wavy line labeled "Csus2" and a triplet of eighth notes marked with a "3" and a slur.
- System 4:** Features a treble staff with a wavy line labeled "Dsus" and a bass staff with a wavy line labeled "Csus2". A "G5" chord is indicated above the treble staff. The system ends with a wavy line labeled "Csus2".
- System 5:** The treble staff has a wavy line labeled "Csus2". The bass staff has a wavy line labeled "M". The system ends with a wavy line labeled "Csus2".
- System 6:** The treble staff has a wavy line labeled "Gtr. III". The bass staff has a wavy line labeled "f" and "hold - 4". The system ends with a wavy line labeled "hold - 4".

"Pornograffitti"

D5 C5 B5 2% 8va
 w/trem. bar
 P.M. - 4 hold - 4 hold - 4 P.M. - 4

Chorus:
 w/Rhy. Fig. 1 & F#1
 E5 A B A5 E
 All for one — and one — for all — to-gath-er, sing-ing a song — for love —
 8va
 пламенный возврат бенда

F#1
 Gtr. III

Nuno Bettencourt

w/Fil 1
E5

A B5 B A E5

You and I are none with-out the oth-er, sing-ing a song for love.

Gtr. I

A- come on, a- yeah, come on, come on ev-'ry bod-y!

slack

1/2

w/trem. bar

пик-слайд по нижним струнам

w/Rhy. Fil 2

All for one, one for all sing-ing a sing-ing a song.

Gtrs. I & II

hold

P.M. 4 P.M. - 4 P.M. P.M. 4

Rhy. Fil 2

Gtr. I

semi-harm.

hold

"Pornograffitti"

w/Rhy. Fill 1

You and I, — you — and I — can learn to fly. —

Gtrs. I & II

hold — — — — — 4 hold — — — — — 4 P.M. -4 P.M. 4

w/FM 2

sing - ing. sing - ing a song. — — — — — Yeah, — — — — —

It's all for one, — one for all, — you got

Gtrs. I & II

P.M. P.M. hold — — — — — 4 1 hold — — — — — 4

Свободно E5

rit. B

yeah, — — — — — yeah, — — — — — Sing - ing a song — — — — — for love. — — — — —

stand, — — — — — yeah. — — — — —

P.M. -4 P.M. 4 P.M. -4 P.M. -4

FM 2

Gtr. I

Музыкальный фрагмент, включающий партии гитары и бас-гитары. В верхней системе гитарная партия (Gtr. IV (акустическая)) играет мелодию, а бас-гитара (Fdbk.) поддерживает ритм. В нижней системе гитарная партия продолжает мелодию, а бас-гитара поддерживает ритм. В гитарной партии отмечены аккорды E(7) и C(9)/E, а также ритмические изменения (rit.). В бас-гитарной партии отмечены ритмические изменения (rit.) и высота звука обр. связи: G#.

Verse 2:
 You let the time pass by
 Big boys don't cry, believe that lie.
 A broken heart that never mends.
 Is this the end?
 Listen my friend.
 These walls of hate that separate
 One from the other.
 Time to rebuild bridges of love
 One to another.
 Come on, come on,
 Let's sing a song.

Hole Hearted



понимать строй гитары на полтона

- ① - E ② - G♭
- ③ - A ④ - B♭
- ⑤ - D♭ ⑥ - E♭

Lyrics and Music by
BETTENCOURT, CHERONE

Intro: Moderate rock ♩ = 104

*Gtr. D E/D D E/D

*12-ти струнная акустическая гитара

D E/D F/D

Ooh, yeah!

N.C.

3

3

Yeah, yeah, yeah, yeah.

Rhy. Fig. 1

3

Verse 1:

Life's am-bi tion oc-cu-py my time.

(end Rhy. Fig. 1)

3

Nuno Bettencourt

Musical score for Nuno Bettencourt's song "Hole Hearted". The score is written in treble and bass clefs with a key signature of one sharp (F#). It includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "Pri - or - ties con fuse the mind. Hap - pi - ness, one step be - hind. This in - ner - peace, I've yet to find. Riv - ers flow in to the sea, yet e - ven the sea is not so full of me. If I'm not blind why can't I see that a cir - cle can't fit where a square should be? There's a". The score includes a bridge section with the lyrics "Riv - ers flow in to the sea, yet" and a final section with the lyrics "e - ven the sea is not so full of me. If I'm not blind why can't I see that a cir - cle can't fit where a square should be? There's a". The score also includes a key signature change to one sharp (F#) and a time signature change to 3/4.

Pri - or - ties con fuse the mind.

Hap - pi - ness, one step be - hind. This in - ner - peace, I've yet to find.

Bridge:

Rhy. Fig. 2 (9fr.) (9fr.) (9fr.) (9fr.) (9fr.)

Riv - ers flow in to the sea, yet

e - ven the sea is not so full of me. If I'm not blind why can't

I see that a cir - cle can't fit where a square should be? There's a

"Pornograffitti"

Chorus:

hole in my heart_ that can on ly be filled_ by_ you_

And this hole in my heart_ can't be filled_ with the things_ I_ do

Hole heart ed, hole

Rhy. Fig. 2 (end Rhy. Fig. 2)

hold

heart ed.

hold

so славѣю

Verse 2:
w/Rhy. Fig. 1 (2 раза)
N.C.

This heart of stone_ is where I hide.

Nuno Bettencourt _____

These feet of clay_ kept warm in - side.

Day by day_____ less sat-is fied._____

8va-----, 8va-----, Not fade a-way_ be-fore I die._____

hold-----4

15-17 17 17 10-2 0 10 5 5 2 7-9

Waltz Rhythm (Fig. 2) 5-finger exercise (5fr.)

Riv - ers flow in to the sea, yet -

A7^{#9} D/A A7^v A7^{#9} D (9fr.) A7/D G/D
 e - ven the sea is not so full of me. If I'm not blind why can't

"Pornograffitti"

(5fr.) A/D D A7^v D/A A7^v A7^u D.S.^{al} Coc

I see that a circle can't fit where a square should be? There's a

Coda (5fr.) A/D G/D D G (5fr.) open 2fr. G A B C2

There's a hole in my heart that can only be filled by you

D E/D D E/D G (5fr.) open 2fr. G A B C2

Should have known from the start I'd fall short

w/Rhy. Fig. 2 N.C.

with the things I do. Hole heart ed, hole

D E/D N.C. D E/D

heart ed, hole heart ed, hole heart ed, hole

co clatidom

6-10 10-10 10-10 10-10 8-10

N.C. D E/D N.C. D

heart ed, hole heart ed.

3 w/slide